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T H E C H I L D R E N ' S S T O R Y .

A Study of Story Preferences With a View to
Better Understanding^{of} The Mental
Life Of Children.

Thesis Submitted in part for the Degree of Bachelor of Education.

J.Y. McGookin.



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Preface

G. Stanley Hall has said: "let me tell the stories and I care not who writes the text books". The eminent psychologist, however, continued writing text books and like most psychological writers largely ignored the value which might accrue to psychology, and especially to educational psychology, from a study of the story preferences of the child. From the psychological point of view little has been written on the story. Story tellers have, for the most part, been left to their own resources. Largely by a process of trial and error they have discovered that certain stories are adapted for relating to the young while others are not. The credit due to them is not small. But scarcely any effort has been made to get, through a study of the child's story preferences, an insight into his mental life. It is true that Madame Montessori has devoted some space to a discussion of the story, and her criticism of certain types of stories has been very destructive. She strongly denounces the principle of telling to children stories which do not have what she considers a foundation in reality. No fault can be found with this provided the conclusions reached can be justified on psychological grounds. But whether Montessori's discussion of the story is in any way thorough from a psychological point of view is open to serious question. Representatives of the Freudian school have suggested an approach to the problem and "Wish Fulfilment and Symbolism in Fairy Tales" by Ricklin represents an attempt to apply to the fairy story certain concepts of the Freudian psychology. But the peculiar significance which the Freudians attribute to sex detracts from the value of their contri-



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butions from the point of view of students, who, while recognizing the importance of sex as a dynamic factor, refuse to accept an hypothesis which makes sex impulse the controlling force in mental life. The survey which in 1915-1919 was made by the University of Wisconsin with a view to obtaining data regarding the school reading course, the results of which are published under the title "Scientific Determination of the Content of the Elementary School Course in Reading", is referred to at considerable length in this discussion. It represents the best, in fact the only, attempt yet made to determine scientifically the reading material most suitable for children in the different grades. The object was, of course, purely to collect data. No effort was made to enunciate, from the facts obtained, any psychological principles. Therefore, while many writers are, like G. Stanley Hall, cognisant of the importance of the subject and while some psychological literature can be found which bears indirectly on the problem of the story, scarcely any attempts have been made to show what the story preferences of the child actually tell us about his mental life.

Partly on account of this scantiness of material considerable difficulty has been experienced in treating the subject. In the following pages a number of questions have been raised. To some of these answers have been attempted. In these answers the writer has been desirous of avoiding dogmatism. The whole question is too disputable to warrant us clinging tenaciously to any particular theory.

If the discussion seems very inadequate it should be remembered that the story preferences of the child may be compared to Tennyson's "Flower in the Crannied Wall". If we thoroughly

understood them we would possess the key which opens at least one gate leading to a very important field of knowledge. It is true we would not know "what God and man is". We might not know all about even the mental life of the child, but we would hold the clue to a very interesting phase of it.

Throughout this discussion it should be borne in mind that our interest in the question is primarily psychological. This may be disappointing from the standpoint of those who are repeatedly asking for the "practical" and the "applied". Dr. Ernest Jones in an address to the British Psychological Society recently said: "the special danger besetting all forms of applied science is that too much emphasis is apt to be placed on the "applied" and too little on the "science"....."The impulse to do makes us impatient of the desire to know". Words such as "practical" and "applied" are frequently used in quarters where little thought is given as to what is to be practised or applied. In even a "practical" age like this it is advisable to recognise that for any study a proper basis is essential. At the same time, while primarily our interest is psychological, ultimately it is educational. But the value of psychology for education is becoming more and more apparent. If education has floundered, as it often has done in the past, one reason has been lack of a proper scientific basis. Education is an art. But if it is to adequately function as such it must be based on some science. Modern education recognises the necessity of finding for itself a scientific basis in psychology.

The statement that our aim is psychological also implies that it is psychological rather than ethical. As psychology is concerned with how people do think and act and not with how they ought to think and act so we are concerned with the stories which children do prefer, not with those we would like them to prefer. It is disconcerting if children repeatedly ask to have retold stories that "have no moral"

and impiously reject those on which the adult places a high value. But the concern of the psychologist is with the stories which actually do appeal to the child mind. As a psychologist he has no alternative but to faithfully keep to the task of discovering ^{though} what is even/when it is discovered, it proves to be the antithesis of what he and his fellows wished to be.

It is hardly necessary to point out the distinction between the aim just stated and that of the average book on the story. Books with titles such as "Stories and Story Telling"; "How to Tell Stories to Children", etc. usually aim to give "practical suggestions". It is obvious, however, that if suggestions are to be of value they must be based on facts and that such facts must be scientifically collected, correlated and interpreted. Also, in most discussions on the story the writer has "an axe to grind". He aims to assist the child to acquire certain moral and religious concepts. That the aim is a laudable one cannot be denied. But any structure of moral training is a house built on sand unless it rests on a solid psychological foundation, in other words, unless it is based on the nature of the child.

Aim and Method.

Our approach to the problem then should be scientific. This means that to a certain extent the inductive method must be used. But to be more specific regarding method we may say that it should be determined by our aim. Our aim is to find out what can be learned from the story preferences of the child as to the nature of the child's mental life. It is therefore necessary to ascertain in so far as is practicable from the data available what types of story children actually do prefer. The next step

must be to examine some of these stories with a view to discovering what elements in them account for their being preferred. But before we do this it is advisable to have some concept as to the nature of the child. As has been seen, our discussion must deal with two things, viz. the child and the story. It is true that our plan is to go to the story to find out what light it can throw on the child's mental life. At the same time, especially as our interest in the problem is psychological, it will facilitate our study if we note certain facts, which modern psychology accepts as basic, and their bearing on the problem of the child. Therefore, we shall first attempt to find a background for our study in accepted psychological premises and shall note certain things which may be inferred from these premises concerning the child and some questions which arise therefrom. Having done this we must next turn to the story to find out if there is anything in it which might help to answer some of these questions. In discussing it we shall ask in the first place what are the story preferences of children and in the second place what are the reasons for these preferences.

Our discussion will, therefore, take the following form:

- I. Psychological premises and their bearings on the problem of the mental life of children.
- II. Determination of the story preferences of children with a view to discovering what insight they give into the child's mental life.
- III. Determining factors or the elements in particular stories which may account for their being favoured and, therefore, what the child's preferences for certain stories may indicate regarding his intellectual development.



Psychological Premises.

Limitations of Psychology.

While recognising, as we have done, that in a discussion of this nature the psychological interest must be the primary one we must also recognise that psychology has at present certain very marked limitations. In fact these limitations are in part the justification for such a discussion as this. In the first place psychology as a science is comparatively new. It has not yet arrived at the stage where it can accept without further examination its own fundamental categories. The contrast with the other sciences is obvious. Physics, chemistry, etc. no longer find it necessary to examine the validity of their own hypotheses. This does not mean that their hypotheses are universally accepted. It does mean however that they are accepted as a working basis by those sciences themselves. But even psychologists are at present subjecting to rigorous criticism things which may be regarded, or which formerly were regarded, as fundamental to their own science. Any current psychological journal provides ample evidence of this. The theory of instinct, for example, on which so much psychology has been based, has of late been ruthlessly attacked.

In the second place psychology even as it has become a science has experienced difficulty in shaking itself free from a tendency to indulge in metaphysical speculations. To a certain extent metaphysics has been an "old man of the sea" clinging to psychology.

In the last place, the subject matter of psychology has been elusive and complex. The subject matter of psychology is said to be mental processes. The very name suggests something

more intangible than the subject matter of the other sciences. The physiologist and the anatomist have as their subject matter the body. But the subject matter of the psychologist is not something which lends itself to being put on the dissecting table in any such literal way. Also, the mental processes which the psychologist aims to study are those of the human organism. That organism he encounters usually in our developed civilisation. Psychology therefore finds that its subject matter is exceedingly intricate and complex.

Modern Psychology Objective and Genetic.

These and other limitations are forcing psychology to go "down to bed rock". If some of its hypotheses are challenged it must build on those which are accepted at least within the ranks of its own workers. If its subject matter has been expressed in terms which seem too subjective, vague, and abstract it must seek to express it more objectively, definitely, and concretely. If the ~~great~~ complexity of the developed human organism renders difficult a study of that organism it must go back to more simple organisms.

Regarding psychology then we may say: (1) It seeks to be an objective science by studying mental processes as they are manifested in the objective facts of behaviour. (2) It approaches its problems genetically and in order to understand the behaviour ~~of the~~ ^{the human organism studies} of the behaviour of all organisms down to even the simplest.

Therefore, in the behaviour of organisms, i.e. in their reactions to their environment psychology finds a safe foundation on which to build.

The Organism and its Behaviour.

With regard to the relations between the organism and its environment we are not making any dangerous assumptions if we suggest that the following facts are accepted by modern psychologists:

(1) In its reactions to its environment the organism gives evidence of certain needs. In the lower forms of life those needs are very simple. In the higher animals, not including man, hunger, thirst, and sex are perhaps the sole needs. But man's needs are much more varied and complex. Even among what are regarded as the lower types of civilisation we find needs which are bewildering in their variety and complexity. The needs of "civilised man" seem to have "neither length, breadth, depth, nor height." Besides sharing with the other animals the baser needs of hunger, thirst, and sex modern civilised man in his needs includes philosophy, science, literature, art, and religion. To the physical needs of the human organism there is added, therefore, a multitude of needs which may be called aesthetic. The highest ends which the human organism desires may be expressed in the words of St. Paul: "whatsoever things are true, whatsoever things are pure, whatsoever things are honest, whatsoever things are lovely, whatsoever things are of good report."

(2) The organism is dependent on the environment for the supply of its needs. Hunger and thirst can be gratified only when the physical world yields food and water. The gratification of sex is conditioned by the presence of an individual of the same species but of a different sex. Even the human organism in seeking the gratification of those higher needs which have just

been mentioned cannot be indifferent to its environment. It suits our purpose to note that frequently the environment seems out of sympathy with the organism and disregards some of its needs. In countless numbers the more helpless organisms are ruthlessly crushed. One animal lives by preying on the other. Nature is "red in tooth and claw". Man, the highest of the organisms often finds himself in an alien world". The causal order, the world of nature, not infrequently seems to disregard his needs. Even the social order, the world of human beings, the individual organism often feels is out of sympathy with him.

(3) In view of the existence of these needs and in view of its dependence on the environment for their satisfaction the organism is called upon to put forth some measure of activity. Dr. Wm. McDougall says that a characteristic of all organisms is a persistent striving toward some end. It must be understood that among the lowest forms of life the striving is almost imperceptible. In its earlier stages the organism seems, for the most part, to be passive. Doubtless there was a time when life existed without possessing even a sense of touch. But from what a writer in the International Journal of Ethics has termed "the first stirrings of vitalised matter in the welter of primeval slime" until the conquest by modern man of sea and air activity in some form is exhibited.

(4) In reacting to its environment the organism displays various degrees ^{of} "plasticity". This means that it is amenable to the effects of its experience. Among the simpler organisms the degree of plasticity is small, i.e. these organisms possess to only a limited extent power of variation of behaviour. This power

of variation ranges in its expression from what are called tropisms, or turnings, on the part of the lowest forms of life to the highly modifiable behaviour of well developed adult organisms of the human species. The form of plasticity which ^{results} ~~results~~ by experience is called intelligence. Such is the form of plasticity which is found in the developed human organism.

Regarding intelligence there is much that is in dispute. But there is fairly general agreement that the levels of intelligence are:- (1) The perceptual level. (2) The representative level. (3) The conceptual level. The first mentioned is the lowest of the three. It consists in the perceiving of objects through the sense organs - the organs of seeing, hearing, smelling, tasting and touching. The second is represented by memory and imagination. It functions by means of past experiences instead of present stimulations as does perception. Dr. Calkins illustrates this type of intelligence as follows: "as a merely perceiving self I am bound to this desk..., but as a remembering self I live through once more the exhilarating adventures of my past experience, and as a creatively imagining self I am hampered neither by "now" nor by "then". Conceptual intelligence includes as Kirkpatrick says what psychology usually terms the "thinking processes" such as abstraction, generalisation, conception, judgment, and reasoning. Therefore, the plasticity of organisms includes every method of reacting from the tropism of e.g. the plant which turns toward the sun to the abstract thinking of a cultured human being.

Between the tropism and intelligence are certain degrees of plasticity as the reflex, which is supposed to admit of a little more consciousness than the tropism, and the instinct, which has been defined by McDougall as "an inherited or innate psycho-physical disposition which determines its possessor to perceive, and to pay

attention to, objects of a certain class, to experience an emotional excitement of a particular quality upon perceiving such an object, and to act in regard to it in a particular manner, or, at least, to experience an impulse to such action". But the chaotic state in which the whole instinct psychology finds itself at present renders it difficult, if not impossible, to make positive statements regarding instincts or even reflexes. The higher the degree of plasticity which the organism possesses the greater is its adaptability, i.e. its power to react to the environment in such a way as will tend toward its preservation and development, in other words will obtain the satisfaction of its needs.

What means the organism uses then in its attempts to meet its needs is a measure of the degree of plasticity which it possesses, or, if the reactions have reached a conscious and deliberate level, is a measure of its intelligence. Different organisms having the same needs in order to get those needs supplied may react in various ways. Such reactions must afford some clue to the relative plasticity or intelligence of the organisms in question. The following illustrations may serve to make this clearer:- (a) The ostrich which buries its head in the sand in an effort to conceal itself from its enemy and the trained soldier who in war knows how to take cover to the best advantage are both seeking the same end, viz. safety from danger. (b) The ants who in a mechanical way make their hills and the modern man who in the most scientific manner builds his dwellings are both attempting to react to environment so as to satisfy some need. (c) Primitive man goes through weird incantations, lacerates his body, sacrifices his children in an attempt to gratify a certain need while the modern man may seek to obtain the same end by

appealing to the highest that modern art, literature and religion can provide. The possible modes of reacting then are many and from them some concept can be formed as to the degree of plasticity of the organism.

However, such are the needs of the organism and such is the nature of the environment that the behaviour of the organism, however plastic it may be, in fact however intelligent it may be, must be along one or more of three lines:- (1) It may seek to adjust itself to its environment - to get into harmony with it, e.g. it may be passive and depend largely on the environment for the supply of its needs or it may actively cooperate with its environment and in this connection attempt to better understand it in certain aspects. (2) It may struggle against certain features in its environment with a view to overcoming them. The history of the race is largely a story of the organism struggling against certain environmental factors which seemed to be standing in the way of its attaining certain ends. (3) It may endeavour to escape from its environment or certain things in it. The snail which when touched draws in its horns, the hermit who lives in a cave, and the person who allows imagination to "carry him away" are all endeavouring to escape from something in their environment which is disagreeable to them.

The Child as an Organism.

Our direct concern is with the human organism and with the young of that organism - the child. What can we infer from the foregoing as to the nature of the child? What pertains to organisms in general naturally pertains to the child; i.e. (1) He has needs for the supply of which he must depend on his environment - on either

the physical world or on the social milieu or on both. (2) In seeking to obtain satisfaction for those needs he must react to his environment by attempting to either adjust himself to it, struggle against it, or withdraw from it. (3) The manner in which he reacts to the environment with a view to the satisfying of need is an indication of the degree of plasticity which he possesses - whether that plasticity is sufficiently modifiable to justify us in considering it intelligent and, if so, to what level of intelligence it belongs.

The problem which arises may, therefore, be expressed in the following questions:- (1) From the child's behaviour, or reactions to environment, what do we know about his needs? (2) If the child must react to his environment in some of three ways what can we say about his manner of reacting? What means does he use to (a) Get into harmony with his environment, (b) Gain the mastery over it, (c) Withdraw from it? (3) Of what degree of plasticity in the child do his reactions give evidence? Can we know when as a human organism his reactions may be deemed deserving of being called intelligent? If certain reactions do indicate intelligence is the level perceptual, representative, or conceptual?

II Determination of Story Preferences.

It is ^{to} questions such as the above that we look for a study of the story preferences of the child to help us to answer. To state our questions in such a way as will apply more specifically to the problem of the story we may ask: (1) What may be learned from the story preferences of the child regarding his needs and his manner of reacting with a view to meeting those needs? (2) If the story preferences of the child indicate that he reacts in a certain way in order to gratify certain needs what do these reactions tell us

about the child's plasticity of behaviour or intelligence.

With a view to answering these questions we must first attempt to find out what are the stories or types of stories which children prefer. It is popularly recognised that certain stories do appeal to children. The average parent or teacher will unhesitatingly say that the juvenile mind is fascinated by such stories as Goldilocks and the Three Bears, Little Red Riding Hood, Jack the Giant Killer, The Ugly Duckling, the Three Little Pigs, Knights of the Round Table, Robinson Crusoe, David and Goliath, etc. The number of books issued containing these stories and others of their type testify to their popularity. The fact that library story tellers make such free use of certain stories in "The Childrens' Hour" indicates that these particular stories are found to meet a need on the part of the children. These judgments are by no means to be despised as they are often the result of many years experience. Yet their basis is largely, if not wholly impressionistic. For this reason they do not possess the reliability of data which have been scientifically collected. Is it possible to state on a basis other than the impressionistic one what are the story preferences of the child?

Wisconsin Survey. Attention may be drawn to an investigation recently carried out by the University of Wisconsin ~~and~~ which is described by Professor Uhl in ~~the~~ ^{de} Elementary School Course in Reading. ^{//} This investigation was undertaken with a view to discovering the most suitable reading matter for use in schools. Part of the enquiry and some of the results obtained do not concern us. But certain things in the method, the questions asked, and the results we should note. Our interest is in the method taken

to secure suitable reading selections and the results.

Method: The first questionnaire was sent out in September, 1915. It contained such queries as "Name two selections which pupils ask to re-read most". "Name two selections which the pupils discuss enthusiastically". Replies were received from 2,253 teachers from 80 cities located in 25 States and the District of Columbia. In February 1917, a second questionnaire was sent out. In this titles of selections were arranged in lists of about fifty for each of the ^eeight grades. A descriptive list of desirable and undesirable terms used in the responses to questionnaire I was included. The second questionnaire contained queries such as "Rank by numbering from one to fifteen in the order of merit selections which you regard as being the best ones for use in your grades".

It was in 1918 and 1919 that the third effort to secure data was made by presenting selections directly to pupils. Questionnaires were sent to four different schools each of which was attended by pupils of different social status. School A was attended by pupils of the middle class; School B by pupils having access to home libraries and whose parents had ample financial means; School C by pupils of the poorer classes with a per centage of foreigners and negroes; School D was the University of Chicago Elementary School. These facts are mentioned to show that the selections were presented to a fairly varied assortment of pupils. They were presented to 529 pupils in grades 3 to 8 inclusive. The pupils were told to state on paper, after reading the selections whether they liked them.

Results:

As to the results obtained, under the heading: "Superior

Selections for all Grades" Professor Uhl gives a list of selections judged as superior by teachers, or pupils, or both. The standard set up admitted only selections favoured by 90 per cent or more of the teachers and favoured or comprehended by 80 per cent or more of the pupils. The number of selections judged superior was about 250. These are distributed among the eight grades as follows:- Grade I, 41; Grade II, 37; Grade III, 29; Grade IV, 29; Grade V, 21; Grade VI, 18; Grade VII, 26; Grade VIII, 35.

These figures will suggest that there is considerable overlapping, i.e. that certain selections are judged superior for more than one grade. The "common" selections, or selections favoured by two or more grades are numerically as follows:-

9	selections	are	common	to	Grades	I	and	II.
1	"	is	"	"	"	I	"	III.
2	"	are	"	"	"	II	"	III.
5	"	"	"	"	"	III	"	IV.
3	"	"	"	"	"	III	"	V.
3	"	"	"	"	"	IV	"	V.
5	selection	is	"	"	"	IV	"	VI.
6	selections	are	"	"	"	V	"	VI.
1	selection	is	"	"	"	V	"	VII.
4	selections	are	"	"	"	VI	"	VII.
2	selections	are	"	"	"	VI	"	VIII.
15	"	"	"	"	"	VII	"	VIII.

It is significant that ^{few} ~~five~~ selections are common to more than two grades. One story is a favourite in all the Grades from III to VII inclusive, while three are deemed satisfactory in Grades VI to VIII inclusive. Another selection is common to grades III to V inclusive.

The selections which have the distinction of being judged superior for more than one grade are as follows:
 Grades I and II, The Three Bears, The Three Little Pigs, The Little Red Hen, Cinderella, Henny Penny, The Crow and the Pitcher, The Hare and the Tortoise, The Bremen Band, The Swing.

Grades I and III: The Elves and the Shoemaker.

Grades II and III: The Golden Touch, The Sleeping Beauty.

Grades III and IV: Dick Whittington and His Cat, Knights of the Silver Shield, Knights of the Silver Arrows, Black Beauty.

Grades III and V: Aladdin and the Wonderful Lamp, How Cedric became a Knight, Robinson Crusoe.

Grades IV and V. How Cedric Became a Knight, William Tell, Aladdin and his Wonderful Lamp.

Grades IV and VI: William Tell,

" V and VI: Robin Hood, The King of the Golden River, Hiawatha, William Tell, The Simple Old Man, Gulliver's Travels.

Grades VI and VII: Birds of Killingworth, The Sandpiper, William Tell, The Pied Piper, Horatius at the Bridge.

Grades VII and VIII: The Sandpiper, Christmas at the Cratchits.

Grades VII and VIII: Rip Van Winkle, The Courtship of Miles Standish, Evangeline, Snowbound, The Man without a Country, The Barefoot Boy, Paul Revere's Ride, Christmas at the Cratchits, The Sandpiper, Birds of Killingworth, Paper Money, Money in the Home and the Community, The Mint of Coins, Before Coins were made, Marmion and Douglas, Mr. Pickwick's Slide.

The following selections are considered superior for more than two grades: William Tell - common to Grades III to VII inclusive., Birds of Killingworth, Christmas at the Cratchits, and The Sandpiper - common to Grades VI - VIII inclusive. Aladdin and the Wonderful Lamp - common to Grades III - V inclusive. It may be noted that The Elves and the Shoemaker is a favourite in Grades I and III, but is not reported as favoured in Grade II. Robinson Crusoe is not reported as superior for Grade IV while it is ranked among the superior selections for grades III and V.

The following is the number of selections judged superior for one grade alone: Grade I, 31; Grade II, 26; Grade III 23; Grade IV, 23; Grade V, 12; Grade VI, 8; Grade VII, 9; Grade VIII, 20.

To give the titles of all the stories which are favoured in only one grade would take too long, but the following is given as a random sampling (one out of every three):- Grade I, The Gingerbread Boy; The Lion and the Mouse, How Patty Gave Thanks, The Little Steam Engine, The Old Woman and her Pig, The Clouds, My Shadow, The Star, Playing in the Snow, Santa Claus, The Caterpillar.

Grade II. Three Billy Goats Gruff, Lambikin, Jackal and Alligator, Hans in Luck, Columbus, Who Became King, Our Flag.

Grade III. The Tar Baby; The Wishing Gate; David, the Slinger; St. George and the Dragon, Hans who made the Princess Laugh, The Brownies.

Grade IV. Robert of Lincoln, Roland the Noble Knight, The Magic Prison, Inchcape Rock.

Grade V. The Nurnberg Stove, The Village Blacksmith, Tom the Chimney Sweep, Cosette.

Grade VI. Sir Kenneth and the Flag, Midget the Return Horse,

Grade VII. King Robert of Sicily, King Arthur Stories, How They Brought the Good News from Gent to Aix.

Grade VIII. The Legend of Sleepy Hollow, The One-hoss Shay, The Heritage, How I Killed a Bear, The Prairie Fire, Julius Caesar, The Skeleton in Armour.

Some of the other selections favoured will be referred to later in the discussion. The methods and results of the investi-

gation have been presented in sufficient detail to suit the purpose of this discussion. We now proceed to comment on them briefly.

Criticisms. Any criticism presented here regarding this survey is made with only one thought in mind, viz. the value of the investigation for our purposes, i.e. in how far it assists in determining the actual story preferences of children. Judged by this criterion the investigation has some weaknesses, e.g. (1) The number of replies received was comparatively small. Only slightly over two thousand teachers and about five hundred children were heard from. Until the preferences of a large number of children can be obtained either directly or through their teachers it is inadvisable to dogmatise. (2) The investigation was concerned with only stories appearing in the school readers. Important stories not found in the readers for this reason were not considered. (3) No attempt was made to find out what stories are suitable to children under school age. At the same time the survey is of no small value for our purpose because:--(1) On the basis of the opinion of both teachers and pupils it decides that certain reading selections are desirable while others are not. (2) The large majority of the selections dealt with are stories and are therefore of vital interest to us. (3) It gives the grades in which the different selections mentioned were favoured. This helps us to decide the type of story which is likely to appeal to a child of a certain chronological age, as pedagogical and chronological ages may be assumed to have as a rule a fairly close relation. (4) The number of stories dealt with was sufficiently large and varied to justify us in considering the list fairly

representative. The number judged as superior selections is about 250.

The investigation carried out by the University of Wisconsin provides, therefore, the best experimental evidence within our reach on the subject of superior stories for children. As has been suggested, the term "superior" is used by Prof. Uhl to designate stories which are favoured by both teachers and pupils. It is significant that in a great many instances the results obtained by this enquiry corroborate the opinions of the more or less professional story teller. We mentioned a number of stories as being generally considered as favourites. All of them are judged superior in the Wisconsin Studies. Many other stories favoured in a large per centage of the replies received figure very prominently in popular discussions on the story. If some stories usually deemed to be popular with children are not mentioned by Prof. Uhl the reason may be not that the popular impression is wrong but that they do not appear in the American School readers. At the same time the value to be attached to the results of systematic investigation such as has been described is immensely greater than that which can be attached to judgments which rest on a more impressionistic basis.

III. Determining factors or why these stories are preferred.

Having satisfied ourselves in so far as we are able from the data now available, what are the stories or some of the stories which are most favoured by children, our next step is to ask "Why"? Why is it that the stories judged as superior by the Wisconsin Survey and others of their type appeal to the minds of the young? In an attempt to answer this an examination must

be made of at least a few stories. In making such an examination we must keep in view the psychological premises which have been accepted, remembering that the child, like other organisms, is impelled by certain needs and that his ability to so react as to gain satisfaction for those needs depends on his plasticity, also that his reactions must be along one or more of three lines, viz. adjustment, struggle, retirement.

(1) Form - The "Three R's" in the Story.

In a discussion of the story, as of any other literature, it is necessary to take into consideration both form and content. We, therefore, ask first if the form of the favoured story in any way accounts for its popularity. The usual popular dissertation on the story invariably emphasises the importance of what may be called the "Three R's", viz. rhyme, rhythm, and repetition. Whether or not the authors of these popular treatises exaggerate the importance of the above mentioned elements these elements are assuredly of sufficient significance to warrant discussion. That all three are in the same class is obvious. In fact rhyme and rhythm are a form of repetition if the latter term is used in a broad sense. In rhyme the same sound is repeated while rhythm depends on periodic recurrences. But the term repetition in literature can be used in a narrower sense as referring to the repetition of words, phrases, ideas, etc. But in endeavouring to trace the presence of these elements in the story we shall deal first with rhyme and rhythm and then with repetition using the latter term in the narrower sense. Then when we come to ask what light these elements in as far as they are present in the story throw on the child's mental life we shall discuss the three together.

Rhyme and rhythm.

Nursery Rhymes: To what extent do rhyme and rhythm account for the popularity of some stories? In endeavouring to answer this we may find a point of departure by recalling the inadequacy for our purpose of the Wisconsin investigation in that it tells us nothing regarding the preferences of children under school age. In view of the lack of experimental data it is unwise to dogmatise, but we seem on safe ground if we say that the first type of literature to appeal to children is the nursery rhyme or something else which contains strong rhythmic elements. The demand for books of rhymes of the Mother Goose type is an argument in favour of this assertion. Is it form alone that accounts for the popularity of these rhymes with very young children?

It is very questionable if the child is concerned with content when listening to such a rhyme as:-

"There was a young lady from Niger,
 She smiled on the back of a tiger,
 They came home from their ride
 With the lady inside,
 And the smile on the face of the tiger."

or

"Little Bo Peep lost her sheep,
 And didn't know where to find them,
 Leave them alone and they'll come home,
 Wagging their tails behind them."

On the other hand when a parent dangles his offspring on his knee and repeats:

"Ride a horse to Banbury Cross,
 To see a fine lady on a white horse,
 Bells on her fingers and bells on her toes,
 She shall have music wherever she goes."

it is very probable, as a writer has suggested that the child in his imagination becomes a horseman; rides to Banbury Cross; sees the fine lady and listens to the music of the bells. In other words

does not the content as well as the rhythm appeal to something in the nature of the child?

If we could know the type of nursery rhyme preferred by children under school age with the same degree of certainty that we can know the type of story preferred by older children we could afford to be somewhat more dogmatic in our conclusions. All we can say at present is that whether or not rhyme and rhythm alone account for the popularity of these nursery tales they are in practically all of them indispensable elements. If a child in the nursery were told in prose language a story about a cow jumping over the moon, a dog laughing, etc. it would be very unexciting in comparison with that classic nursery rhyme: "Hey diddle diddle". The content of many of the nursery rhymes is of such a nature that the child could not possibly grasp it, and it is doubtful if a child of the pre-school age would be more excited by hearing of a cow jumping over a moon than by hearing of one jumping over a fence. Whether the nursery rhymes whose content the child does not grasp have as strong an appeal as those which he in some measure may grasp would be the best answer to the question as to whether rhyme and rhythm alone account for the popularity of these stories. But this is a question which only further investigation can decide.

How soon does the child seem to prefer a type of story different from the nursery rhyme? Kindergarten teachers frequently use stories such as The Three Bears, The Three Little Pigs, Red Riding Hood, The Ugly Duckling, etc. This is fairly good evidence that before he reaches Grade I, perhaps soon after his third year the child is attracted by this type of story. Evidently then the nursery rhyme does not for a long period reign alone in the

affections of the child.

Rhyme and rhythm in the early grades.

In treating of the preferences of school children commencing with the first grade we are on more solid ground. As has been seen the Wisconsin investigation has furnished us with 41 selections which are favoured by pupils and teachers in Grade I. Also, it is easier for teachers, librarians and others to find out what are the preferences at this age. What we are interested in at present is whether rhyme and rhythm still play a considerable part in determining the preferences of children aged from six and over. An analysis of some of these stories with a view to determining the presence or absence of rhythmic elements would seem to indicate:-

(1) That in the earlier school grades some nursery rhymes continue to rank as favourites. The Wisconsin investigation mentions only two, viz. Tom, Tom, the Piper's Son, and The Swing, as favoured in Grade I, and one of them, The Swing, as favoured also in Grade II. It is probable that a few other rhymes are popular with Grade I children. (2) Many stories which as a whole bear no resemblance to the nursery rhymes contain considerable rhyme and rhythm. As an example we may cite the oft recurring rhyme in the "Three Little

Pigs": "Little pig, little pig, let me in
No, no by the hair of my chiney, chin, chin,
Then I'll huff and I'll puff
And I'll blow your house in."

A similar rhyme only poorer keeps recurring in the Ginger Bread Man. The hero of this story frequently repeats:

"I am the Gingerbread Man,
I ran away from a little old woman
A little old man
And I can run away from you, I can."

(3) But in a great many of the Grade I favourites there is neither

rhyme nor rhythm. While in others there is no rhyme but what may be considered a kind of rhythm. If Cinderella, The Elves and the Shoemaker, The Hare and the Tortoise, The Lion and the Mouse, The Little Red Hen, etc. are favourites at this stage it is not because they contain either rhyme or rhythm. Some stories from which rhyme is wholly lacking are characterised by unvarying repetition which in a carefully told story may have a rhythmic effect. Of this The Three Bears is a good illustration. The well known words which are so constantly reiterated, viz. "The great big bear, the middle sized bear, and the little wee bear" can easily be given a rhythmic swing as can also the words: "She tasted the big bear's soup and it was too hot, she tasted the middle sized bear's soup and it was too cold, then she tasted the little wee bear's soup and it was just right".

In grade I then, some nursery rhymes continue to be favoured. But the preference is largely for the longer story. In the stories most preferred in this grade rhythmic elements may be conspicuous as has been illustrated from The Three Little Pigs, and the Gingerbread Man. Or these elements may be wholly lacking as they are from stories like Cinderella, The Elves and the Shoemaker, and the Lion and the Mouse. Or the stories while void of rhyme and not conspicuous for rhythm may lend themselves to a "rhythmic telling" as in the case of The Three Bears.

All through the grades certain stories containing rhythmic elements are favoured. We have noted that one nursery rhyme, The Swing, is favoured in Grade II. The Three Little Pigs which we noted contains strong rhythmic elements also ranks high in Grade II. In the four schools where investigation was made the majority of

pupils reported that they did not like poetry. Yet in almost all the middle and senior Grades some poems are among the stated preferences, e.g. Hiawatha is favoured in Grades V and VI, The Village Blacksmith in Grade V, The Pied Piper in Grades VI and VII and The Courtship of Miles Standish and Evangeline in Grades VII and VIII.

The part played by rhyme and rhythm in determining the story preferences of children may, therefore, be summed up as follows:

(1) If any selection is to appeal to very young children rhyme and rhythm are indispensable factors.

(2) But while the child is still in the kindergarten content as well as rhythm becomes a reason for preferences, and when he reaches school age rhyme and rhythm, while still appearing in many stories, are no longer the chief factors in determining preference.

(3) As the child grows older ~~when he is~~ he is gradually weaned away from dependence on crude rhythm. He may like selections on account of their rhythmic values, but the rhythm which attracts the child when he is ten or over is different from that which attracted him when he was in the kindergarten. The difference is vast between the rhythm of "Twinkle, twinkle little star", and that of Evangeline or Hiawatha.

Repetition.

We would remind ourselves that at present we are using the term repetition as applying to the reiteration of words, phrases, etc. The most noticeable thing in this connection is the contrast between the stories favoured in the earlier grades and (1) the early nursery rhymes and (2) the stories preferred by children in the more advanced grades. To illustrate this contrast we shall note

the place of repetition in each of these three types of stories.

(1) The nursery rhymes are remarkably free from repetition. They are usually short and straight forward. Most of these pieces consist of a short story which is told in crude rhyme, scarcely any unnecessary words being used. Nothing could be more simple or more economical of words than the story of Jack and Jill.

(2) But in the stories favoured in the earlier school grades there is a vast amount of what seems to the adult useless repetition.

We may note as illustrations:- The rhyme "Little pig, little pig let me in" is repeated over and over again in The Three Little Pigs. In The Three Bears we are often told about the "great big bear" etc. In fact there is a vast amount of repetition in this favourite. In The Three Billy Goats Gruff every time a goat crosses the bridge the child is caused to hear its "trip, trap, trip, trap." The enemy of the goats asks each of them the same question and gets a similar reply. In the Old Woman and Her Pig the pig refuses to go over the stile. The dog is asked to bite it and refuses. The stick is asked to strike the dog and refuses, etc. Then there follows a wearisome round of repetition as "cow won't drink water, water won't quench fire, fire won't burn stick, stick won't beat dog, dog won't bite pig, pig won't go over the stile and I won't get home till morning". The contrast between these and the nursery rhyme with its shortness and directness is obvious.

(3) There is a similar contrast between these stories favoured in the earlier grades and those favoured by older children. It is true that certain poems in which there is considerable repetition are favoured in Grades IV to VIII. But as a rule in the stories preferred in these grades there is the minimum of repetition. A few fairly well known tales may be mentioned as illustrations:

Robinson Crusoe, which is favoured in Grades III and V; Aladdin and the Wonderful Lamp, which is favoured in Grades III, IV and V; Robin Hood, which is favoured in Grade VI; Christmas at the Gratchits, which is favoured in Grades VII and VIII.

Our next step is to ascertain what the presence in preferred stories of the elements under discussion tells us regarding the child's mental life - his needs and his manner of reacting with a view to satisfying those needs. Can the facts which have been stated regarding the preference of children of different ages for stories of a certain form be made a basis for any theory?

In an attempt to answer this the following may be suggested: The young ^{child} experiences difficulty in assimilating very much content. He is unable to partake of very strong intellectual food. Figuratively speaking, when he is given strong food he requires something to "wash it down". To slightly change the figure we may say that he needs preserves with his bread. The Three R's in the story are like preserves on the bread of, what may be to the child, hard, dry intellectual content. The nursery rhymes, or many of them, are evidently all preserves and no bread. They are short, and rich rhythmically. There is no need for repetition of words, etc. But the child of from four to seven wants something containing more content than the nursery rhyme. At the same time his powers of concentration are not equal to the task of following through some of these narratives which sometimes are comparatively intricate. In the frequent recurrence of a rhyme as in The Three Little Pigs or in the repetition of words as in The Three Bears the child gets a mental rest, and also a pleasurable sensation, and is therefore encouraged to maintain his interest. Children of seven or eight or

over are often able to maintain their interest in much longer stories without the necessity of being soothed or stimulated by repetition.

The Three R's and The Child's Needs.

But why should these elements in the story be so pleasing to the child? Why should a rhyme or the repetition of certain words have a pleasing effect? What is there in the nature of the child that accounts for it? Perhaps the best approach to this question can be found through the adult's attitude to rhythmic values. That rhyme, rhythm, and repetition play an important part in adult life cannot be denied. Poetry, music and dancing are pleasing. A wrong note in music and a faulty line in poetry "jarr". The adult, as also the child, therefore, finds rhythm pleasing. People frequently try to explain this by saying that rhythm is fundamental in human life. But this can scarcely be considered an explanation. As an attempt to face the problem the following may be suggested:-

In nature there is harmony in the form of rhythmic repetition. The sun rises and sets without displaying any vagaries. The seasons succeed one another with unbroken regularity. To this regularity in nature it is probable that most, if not all, organisms must conform or else suffer the consequences. The mating time of the birds and the spawning time of the fish is determined by the season. As to the human organisms it is certain that they must conform to the rhythmic in nature. There are only certain seasons in which primitive man can hunt and fish and pick fruit. If man is sufficiently developed to till the soil he must sow in one season and reap in another. Man, therefore, has to adjust himself to

nature. He has to "keep step" with it if his needs are to be supplied. Also, man has to adjust himself to the social milieu. Even among primitive races a countless number of adjustments have to be made. Man, therefore, feels a need of getting into harmony with his environment both physical and social. Rhythm, we suggest therefore, was at first pleasing to man because through getting into harmony with something he gained certain ends. But frequently something which is at first pleasing because it is a means of gratifying some end becomes intrinsically pleasing.

Our contentions then are:-

1. That the satisfaction which the young child gets from rhyme, rhythm and repetition in certain stories renders more agreeable the content of those stories.
2. That the tendency to find satisfaction in the rhythmic is a characteristic of the human organism whether inherited from animal ancestors or acquired in the history of the race.

The "Three R's" and the Child's Intelligence.

Does the extent to which the child depends on the "Three R's" throw any light on his plasticity? We have been careful not to make assumptions regarding the child's intelligence, ^{because} ~~as~~, when the behaviour of the infant may be said to be on an intelligence plane is a disputable point. But the term plasticity can be applied to all the reactions of the organism whatever may be their degree of modifiability. We have seen that rhyme, rhythm and repetition in the story provide the child with rest and pleasure rather than with intellectual effort. But if the child's mental life were on a higher plane would it make any difference to the degree of satisfaction which he would find in the unmixed rhythm and the

unvarying repetition which characterise some of the favourite stories of his earlier years? The answer is fairly obvious. The rhythm of the nursery rhyme is crude. The repetition in the stories favoured by children in the earlier grades is, from an adult point of view monotonous. Some illustrations may be taken from adult life. Jazz music is largely made up of unbroken rhythm. The same applies to many of the hymns sung at certain types of religious gatherings. In the art of the savage the chief characteristic is unbroken rhythm. His ritual is filled with wearisome repetitions. But the mentality of the individual who finds satisfaction in these crude rhythmic elements is not considered to be on a very high plane. The degree of consciousness required to follow rhythm which has no breaks and repetition which is without variation is little above the reflex level. If the individual with a fairly high degree of intelligence does find satisfaction in crude rhythm it is not in his most intellectual moments. The University man who takes delight in uttering a college yell becomes a savage for the time being. When rhythm is unbroken it tends to drop as Dr. Parkhurst says in her article on The Evolution of Mastery to the level of the unconscious. It is automatic. In the poems favoured by older children as in the music and poetry of the civilised adult rhythmic and arhythmic elements are combined. This is evidence of an intelligence of plasticity which is on a higher plane than the automatic reflex.

It is questionable then if in the nursery rhyme the child often exhibits a degree of plasticity higher than the reflex level. The stories favoured by children about six or seven or earlier give

evidence that at these ages the child's degree of plasticity is higher than the reflex. But the stories would seem to suggest that he cannot remain on this higher level for a great length of time. Consequently in the rhyme, rhythm and repetition abundant in many of the stories preferred at this age he frequently descends to a lower level where a lesser degree of plasticity is required. The stories favoured by older children indicate that as the child grows older this need for descending to the lower and easier becomes less and less.

Rhythm and the Child's Sex Life.

As Sigmund Freud and his followers say that the child under six has a rich sex life and as rhythmic elements play a large part in determining the story preferences of the child of six and under it is legitimate to ask if child preferences for stories containing rhythm throw any light on the Freudian position. It is difficult to treat of such a subject in small space, particularly as the Freudians do not seem to be consistent in their use of the term sex. They profess to use the term as referring to the whole libido or desire of the child, yet most of their illustrations are from what we understand as the sex life. If sex means what we are accustomed to mean by it it is very questionable if the rhythmic elements in the story could be shown to have any connection with the sex life of the child. But if it is to be used in the wider sense in which the Freudians profess to use it our answer would be that anything which has a soothing or pleasing effect satisfies the child's libido. But this is not going beyond the thesis which has already been stated, viz. that the child favours rhythm, etc. because it has a satisfying effect.

(2) Content.

In the foregoing discussion on the form of the story it was decided that very early in the child's life content in addition to form plays a considerable part in determining his story preferences. What then is the nature of this content?

I. The characters in the story. The content of the story may be discussed under the headings of:-

1. The characters.
2. How the characters react or are reacted upon.

As a rule the story selects its characters from (1) The Animal world. (2) The world of imaginary beings. (3) The world of human beings - children or adults.

(1) Animal Characters.

The child of six or seven or younger exhibits a strong tendency to make animals his favourite characters. In about 16 of the 41 stories which Professor Uhl reports as being favoured in Grade I animals are either the only characters or are very prominent. It is doubtful if this number conveys a proper idea as to the strength of the preference of the child of six for animal characters. Those which are apparently most favoured among the favoured at this period are animal stories. Stories such as The Three Bears, The Three Little Pigs, Three Billy Goats Gruff, The Boy and the Goat, The Little Red Hen, The Old Woman and Her Pig, and The Squirrels are popularly recognised as favourites. All these are mentioned as favoured in Grade I. In Grade II animal characters are prominent. Among the Grade III favourites animals are the leading characters in only about four. Few of the stories favoured with the later grades are animal stories in the same sense. Children of all ages like stories in which animals figure. But the above favourites in Grade I differ vastly from e.g. How I Killed a Bear, which is favoured in

Grade VIII.

II. Imaginary Beings as Characters.

The preference for the story in which the characters, or some of them are imaginary beings is popularly supposed to start about the seventh year. The Wisconsin results, however, would seem to make it a little later. Few stories in which fairy characters predominate are reported as favoured earlier than Grade III. To this there are some exceptions. Cinderella is classified as a superior selection for Grade I and the Elves and the Shoemaker for Grade II. It is noticeable that the number of stories the characters in which are fairies reported as favoured, even in Grades III-V where we would expect to find them, is small. The tales of the Grimm Brothers and Andersen do not seem to be favoured as we would expect them to be. However, as they are not among the selections judged unfavourably we must conclude that they did not figure in the reading matter submitted. The Water Babies was among the selections mentioned in some replies as suitable for Grade IV but the per centage of favourable responses was only 22. Stories such as The Wishing Gate, Aladdin and the Wonderful Lamp, The Elves and the Shoemaker, The Brownies, Brownies and the Cook, Arabian Nights (selections) Gulliver's Travels, are reported as favoured in Grades III-V.

III. Human Characters.

Commencing with Grade IV there is a strong tendency to prefer stories the actors in which are human beings. This does not mean that human characters do not appear in the preferences of children of earlier years. In many of the "animal stories" human characters figure. In some they play a very minor part,

as, the men from whom the three little pigs begged materials with which to build their houses. In others they play a leading role as Goldilocks in the story of The Three Bears and the lady in the story of The Old Woman and her Pig. In some of the "fairy stories" human characters are very prominent, e.g. Cinderella. In some of the middle grades there is exhibited a preference for stories in which most of the actors are human, but in which some characters from fairy land appear. The King of the Golden River reported as favoured in Grades V and VI is a good illustration. The "King" is a mysterious personage who appears to the younger of three brothers. But in the stories favoured by the older grades it is real men and women who are dealt with. They may act mysteriously or have mysterious experiences, but they are easily recognised as beings of flesh and blood. Numerous examples might be cited. We may mention King Robert of Sicily, The Man Without a Country, Rip Van Winkle and The Courtship of Miles Standish.

Among the human characters in the story we naturally expect to find a considerable number of boys and girls. It is questionable, however, if the results of the Wisconsin investigation show as many child characters in the story as might be looked for. Yet there are a number particularly in the earlier grades. A little girl is the central figure in Cinderella, Little Red Riding Hood, and The Three Bears. In The Hare and the Tortoise two boys figure prominently. A boy is a hero in How Cedric Became a Knight, David the Slinger, The Nurnberg Stove, and The King of the Golden River. All of the above mentioned stories are favoured in one or more of the grades from I to VI.

In these Grades though there are also many adult characters, Robinson Crusoe is favoured as early as Grade III. The shoemaker of the Elves and the Shoemaker is an old man. Robin Hood is favoured in Grade V. It is in Grades VII and VIII, however, that adult human characters predominate.

(2) How the characters react and how they are reacted on.

The characters figuring in the stories we have seen to be either animals, imaginary beings, or human beings. How do these characters act? In what manner are they reacted on? An answer to these questions is rendered difficult in that when dealing with some of the characters we do not know what to look for. Of the world of imaginary beings we can obtain no information through any channels of knowledge to which the human intellect has access. In the first part of this discussion we went back to two elementary facts, viz. the organism and its environment.

The organism in which we are most interested is the human. We are interested in it in its reactions to both its physical and social environment. We may here briefly recapitulate what has been said regarding the human organism and its environment, viz.

(1) Like other organisms it has needs for the supply of which it depends on its physical environment and as a human organism it has needs which are on a higher plane other than the physical.

(2) Often the environment, which includes both the physical world and the social milieu, is apparently unsympathetic with the human organism in its efforts to satisfy its needs. (3) Its reactions to environment take the form of adjustment, struggle or retirement.

It should be recognised, however, that frequently these three modes of reacting cannot be separated. Some of the reactions of

human beings may partake of the nature of the whole three. (4) Like other organisms in its reactions it exhibits various degrees of plasticity, and as a human organism begins at some time to develop intelligence which may be on a perceptual, representative or conceptual level.

Such then is the continuity of behaviour that man is still striving as he was when much lower in the scale of organic being. But as has been seen he strives not only for physical ends but also for many ends which may be described as ethical. He is no longer an animal driven on by only the urge of hunger, thirst and sex. But whatever be his needs it is on his environment that he must depend for their supply. In this interaction between the individual human organism and its environment, we have what may be called "the drama of life". In this "Drama of life" appear those reactions which so frequently are portrayed on the stage. In many ways man seeks to "keep step" with his surroundings, to get into harmony with them. In countless ways man adjusts himself to the physical world as in sowing and reaping at the proper season, etc. In his various interpretations of nature's forces man has sought to understand his physical environment with a view to better adjustment to it. The individual man adjusts himself to the social milieu by conforming to the laws of society. But man is also a struggler. He may struggle against certain conditions in his physical or his social environment in order to alter them. The adventure, heroism and tragedy of life represent the struggle of the individual human being with certain elements in his environment.

On the other hand there are times when the individual feels he cannot adjust himself and is unable to struggle. Under those circumstances he seeks some means of escape from hostile surroundings.

In attempting, therefore, to bring the reactions of the story characters under certain concepts we shall keep before us two questions, viz. (1) How do the activities and experiences of those characters conform to the reality of the physical world. (2) How do they resemble or how are they related to the reactions of the human organism in real life. Regarding these problems we may note:

(1) The reactions of the imaginary beings are characterised by (a) Disregard of time and space. In Aladdin and the Wonderful Lamp the genie can appear at bidding. When the ill treated sister needs her Cinderella's fairy godmother is able to appear in a magical way. In the Water Babies the hero who has become a character in the imaginary world is swept on the wings of magic to an unknown land. (b) Disregard of matter. In the King of the Golden River a mysterious and powerful character makes his appearance out of a small mass of molten metal. In Beauty and the Beast some imaginary being has power to create a castle with treasures, to provide horses, etc. when required. The word of the fairy godmother gives Cinderella a dress, carriage, horses, coachman and footmen. (c) Use of materials in the physical world. These mysterious beings apparently possessing all power do not scorn to make use of properties of the physical world. We wonder why the fairy does not make a carriage for Cinderella without using a pumpkin, horses without using mice, coachmen and footmen

without using rats. (d) Use of the other characters. The other characters in the story are frequently made the objects of this apparent omnipotence, omniscience and caprice of the fairy characters. To an extent this applies to even the animal characters. In Cinderella rats and mice are turned into men and horses and then back again into rats and mice. In Beauty and the Beast a beast suddenly is created out of a prince but as suddenly disappears when the magic spell is broken. But it is the human characters especially who are affected by the activities of these beings from the other world. Aladdin's genie makes a poor boy rich; gives him a beautiful palace to live in and a princess for a wife. This means that a great many people are seriously upset. For example other suitors for the hand of the princess are put in the shade when Aladdin appears on the scene with this all powerful being from fairy land placing his arts at his disposal. As the fairies in the Midsummer Night's Dream were the means of getting a number of people into hopeless entanglements so part of the work of the imaginary characters in the stories is that of turning topsy turvy human affairs.

(2) As regards the human and animal characters we shall treat of their activities and experiences as they appear, - (1) in the stories favoured by pupils in the earlier grades and (2) in those favoured by pupils in the more advanced grades. We have seen that many of the characters in the early stories are animals but that from the stories favoured by older pupils the animals largely disappear.

In the reactions of the characters of the earlier grades there is found (a) Anthropomorphism on the part of the animals,

i.e. the animals often perform some of the activities and undergo some of the experiences which in real life pertain to human beings. Pigs talk, build houses, climb apple trees, etc. The story of The Three Bears shows the bears as beings who live in houses, talk, eat soup, sit on chairs, sleep on beds. In Red Riding Hood the wolf dons the attire of an old lady and carries on a conversation with the heroine. Alice in Wonderland is not, strange to say, mentioned in the Wisconsin investigation. But of its popularity there can be no doubt. It relates some of the most anthropomorphic doings on the part of animals that are to be found anywhere in children's literature. This anthropomorphic conduct on the part of the animal characters is a strong factor in determining the conduct as also the experiences of the human characters. The story of Goldilocks would have been different had the bears she visited not been anthropomorphised. Red Riding Hood was entrapped because the wolf was able to ~~masquerade~~ masquerade as her grandmother.

This anthropomorphism of the early stories leads us to mention two elements which are often considered to be lacking from these stories, viz. heroism or adventure, and in connection with this, tragedy. Where adult human characters are the actors we look for these elements because they are so conspicuous in the struggles of the human organism. Are they found in these favourites in early childhood in which the characters frequently are animals? We may note: (a) That adventure and heroism are quite prominent in Grade I and Grade II stories. Goldilocks has an exciting adventure. Nothing could be more thrilling than the rescue of Red Riding Hood from the jaws of the wolf. The cleverest pig in

The Three Little Pigs has adventures which thrill the children who listen to the story. Therefore, when we ask if stories favoured by young children contain heroic elements we must remember the part played in these stories by both the human and the animal characters. In some of these favourites heroes and villains abound. Frequently the villain is a fox or a wolf and the hero is a child, a lamb or a pig. (b) That these stories contain also tragic elements. But as a rule animals are the victims. Animals are ruthlessly slaughtered in the stories favoured in the earlier grades. In The Three Little Pigs two of the pigs are eaten by the wolf. Then the wolf gets his deserts by being cooked and eaten by the third pig. In the Wolf and the Lamb, a well known short story not mentioned in the Wisconsin investigation the lamb is killed and eaten by the wolf. But it is significant that in few of the early favourites are human characters, particularly children, made the victims of tragedy. It is true that in one version of Red Riding Hood the heroine is devoured, but in the modern versions a wood chopper is introduced as the *deus ex machina* who saves her. A logical happening would have been Goldilock's death in the home of the bears. But in order to save her, a rather illogical and uneventful ending is given to the story. Kipling's story Rikki Tikki Tavi is judged by local story tellers as an exceptional favourite. Evidently it did not come under the notice of those in charge of the Wisconsin survey. It is an excellent illustration of the point we are making. In this story birds and other animals are killed by snakes. Children are often on the point of being killed. But the little animal named Rikki Tikki Tavi appears just as the serpent is about to strike and saves the child.

In commencing our discussion on the reactions of the characters figuring in the stories favoured by older children we may note that the anthropomorphic conduct of the animals in the earlier stories is also exhibited in the conduct of the imaginary characters. The fairies, although powerful beings, often appear in the form of human characters, either children or adults. But from the stories favoured in the later grades these anthropomorphic elements have largely disappeared. We say largely because anthropomorphism in some form may be found in some of the stories favoured at any age. In the Pied Piper of Hamelin, which is a favourite in Grades VI and VII, the rats are anthropomorphised to a certain extent. It is probable, however, that this fact in no way accounts for the story being preferred in these grades. The disappearance of this element does not mean, however, that all imaginary elements have disappeared. The imaginary world plays a large part in the stories favoured about the twelfth and thirteenth years. Rip Van Winkle, King Robert of Sicily, the King Arthur stories, and The Pied Piper of Hamelin are reported as favoured in Grade VII and some of them in Grade VIII. In these the world of imagination is as prominent as it was in the fairy stories proper. But the forces at work are no longer the fairies or some such beings who can control the laws of nature and yet masquerade as human beings. In the Pied Piper of Hamelin consternation is brought upon a city not by a being from fairy land but by the marvellous power of music. In King Robert of Sicily it is a Power vastly different from the fairies who "hath brought down the mighty from their seats and hath exalted them of low degree". Yet even the Deity has an angel who in the form of a man occupies the arrogant king's throne until the monarch repents. In the "stories for older grades" then the

imaginary world is by no means dispensed with, although the forces controlling it have undergone a transformation.

But side by side, in the preferences of older children, with these stories which contain such strong imaginative elements are found others which are strongly realistic. Victor Hugo's story "Cosette" may be mentioned as an illustration from the Grade V preferences. It is the story of a little girl who is badly treated by her foster mother and her family. At Christmas her heart is breaking because she cannot get a beautiful doll which she sees in a shop window. Eventually a benevolent gentleman comes along who not only procures for her the doll but takes her to his own home. It is obvious that this story has much in common with Cinderella, Aladdin, and King Robert of Sicily. But the fairies, the genie and the angel are dispensed with and the laws of the universe are not set aside. One of the earliest of the realistic stories to be found is the story of Dick Whittington and His Cat which is reported as favoured in Grade IV. But this story contains an element which distinguishes it from some of the realistic stories favoured at a later age. Whittington's circumstances are suddenly altered. But this is not brought about as in the fairy story by beings from another world but simply by his obtaining a fabulous price for his cat. Therefore, no principle of reality is violated. Such a story seems a kind of *via media* between the earlier stories in which imaginary beings "turn the tables" and a biography such as that of Lincoln or Garfield where there is no sudden interference with the natural order of things. As instances of stories that "might have happened", stories in which the characters conform to reality we may cite "The Nurnberg Stove" and "How Cedric Became

a Knight" which are favoured in Grade V., The Man Without a Country and Christmas at the Cratchits" which are favoured in Grades VII and VIII; and The Great Stone Face which is favoured in Grade VIII. Most of these are so familiar that they require little comment. We may however draw attention to the first mentioned. The Nurnberg Stove is a story of a boy who was very much attached to an old stove. To the boy's horror his needy father was forced to sell the stove. The boy determined to go with his beloved stove and creeping inside it remained there for days, as the stove travelled to the office of the dealers and finally to the king who had bought it. The King learning of the lad's devotion gave him an education. In such a story the characters "cut loose" from the world of imaginary beings and however strange may be the happenings they do not transcend the limitations imposed by reality.

It is generally understood that in the older stories the heroic element proper makes its appearance. We have noted the existence of these elements in some form in some of the favourites in the earlier grades, but the contrast with the hero of the story favoured by more mature children is obvious. The departure from the story whose characters are largely beings from the world of animals or the world of spirits and the centering of the story around human characters naturally results in the production of characters who perform heroic feats. Heroism and adventure as they are usually understood are very prominent in the stories favoured in Grade IV and the later grades. In fact a few stories of this type are reported as favourites in Grade III. But it is questionable if, as a rule, such stories play a prominent part much earlier than the ages of nine or ten.

Any division of these tales in which the reactions of the characters are marked by adventure and heroism may seem arbitrary, yet, while there is no clear out division, the stories do appear to belong to two different types. In one type the doings of the hero or heroes are related without comment. In the other type there takes place, regarding the hero, a certain amount of philosophising. In other words in one type we get action and in the other type contemplation. Of the first *How Cedric Became a Knight* is a fairly good illustration. It is a story about a boy who longed to be a knight. Some knights who were impressed by his boyish chivalry had him taken to the castle where he started training for knighthood to which he attained after undergoing many trials. Such a story simply relates what the hero did and his experiences without stopping to contemplate him or philosophise regarding him. The *Great Stone Face* which is reported as a Grade VIII preference illustrates the other type. "The Great Stone Face" is a large rock with a face-like appearance. In the face strength, benevolence, etc. are represented. A superstition believed in by the local peasantry says that one day a man will appear in that valley possessing those characteristics which the face-like rock suggests. The story makes a great impression on the boy hero, who spends much time contemplating the "Great Stone Face" and waits anxiously for the man described. Three men came into the valley, each of whom the simple inhabitants hope may possess the qualities looked for; one is a rich man, another a soldier, another a politician. But in each case the hopes of the people are disappointed. Meanwhile the boy is growing up thoughtful, true, and kind, and eventually it is recognised that

he possesses the qualities and appearance so long looked for. The contrast between the stories does seem to suggest that they belong to two different types. In the latter story the hero does little acting but the story is largely a philosophy about him and about the ideals which he represents.

Where we find the heroic we usually expect the tragic. Is there tragedy in the experiences of the characters who figure in the stories preferred by senior children? In these stories the animals are not available to be made victims of as they are in the earlier tales. If tragedy appears in the stories preferred in the senior grades it is necessary that human characters be the victims. It is noticeable that few of the great tragedies of literature are reported as preferences in even the last grades. Julius Caesar, which is favoured in Grade VIII, is however an exception. However, the tragic side of life is depicted in stories like Hiawatha, which is favoured in Grades V and VI, Evangeline, which is a Grade VII and VIII favourite. The loss of the children in the Pied Piper is a striking contrast to the usual ending of the Grade I story. In these more mature stories there is little or no indication of that ingenious protecting of human characters, especially child characters, which is so conspicuous in Grade I. At the same time unwillingness to sacrifice the hero is still apparent. Of course human characters must die in the villain who is now no longer a fox or a wolf. But there is still a tendency to have the hero and his friends "live happy ever afterwards". Robinson Crusoe safely ends his long captivity. In The Nurnberg Stove the troubles of the boy hero are ended with his adoption by the king.

Why Stories with the content described appeal to

children.

The foregoing analysis should be kept before us as we attempt to answer the question which we set out to answer, viz. why certain stories are preferred. Why does a child of a certain age prefer stories containing certain elements?

The Story Content and the Child's Needs.

What light then does preference for a certain content in the story throw on the child's needs and his manner of reacting in order to find satisfaction? From our analysis of the content of a number of stories we may note certain elements in those stories which are of interest to us at present, viz. (1) Anthropomorphic conduct on the part of the characters belonging to the animal world and also on the part of those belonging to the imaginary world. (2) Tendency to save human characters from very unpleasant experiences partly by the substitution of animal characters. (3) Tendency to resort to an imaginary world as a means of dealing with the problems of reality.

To relate these to the child's needs is our next task.

Anthropomorphism or Familiarity - Mystery.

Rasmussen in "Child Psychology" says that anthropomorphism is the simplest and therefore the most primitive means of explaining nature. To think of things in the organic or inorganic world in terms of themselves is very natural for human beings. This is the method of explaining nature to which the savage resorts. He thinks of trees, stones, animals, as possrassing a soul like himself. In this we get the beginning of animism.

If his story preferences give us any clue to the child's mental life it would appear that the anthropomorphic explanation appeals to the child as it does to the savage.

animals whether those seen in picture books or his domestic pets. In his very elementary way the child seeks to understand this little world of his. The simplest interpretation is that it is like himself.

The anthropomorphic conduct on the part of the other world characters in the story resembles the primitive tendency to conceive of gods and spirits in human form. To primitive man the elements of nature as day and night, thunder, lightning, the seasons, etc. constituted a problem. How were these elements controlled? Surely they were controlled by beings like himself. Similarly the child sees many circumstances which he cannot explain. He knows that he himself manipulates his toys, pets, etc. Consequently it is very easy for him to conceive of the existence of beings, in some way resembling himself, who manipulate boys and girls and even men and women.

But this raises the question why the primitive mind whether that of a child or a savage should trouble about understanding things. Why are explanations sought for? This tendency to enquire is generally attributed to the "instinct of curiosity". But the precarious condition of the instinct psychology renders it inadvisable to stop with such an explanation. We must push the problem farther back and ask how we explain curiosity in a specific case like that before us. It would seem that the child and the savage want to understand because they want to adjust themselves. On the world around him the savage depends for the supply of his needs. The better he can understand it the more satisfying reactions he comes to feel he can make. In the case of the child this seems fairly evident. It is doubtful if he enquires how babies come until after experiencing a desire to

have a baby brother or sister as some other boy has. The practical problem of how to meet needs would seem then to be the source of certain speculative questions as to the meaning of things.

This anthropomorphism may be associated with what may be called the Familiarity - mystery principle. It is an attempt to connect the known and the unknown. The story may depict known animals performing ^{un}familiar actions. Or it may depict unknown beings like the fairies making use of elements in the known world in the performance of actions which are partly familiar and partly mysterious. In thus connecting the known and the unknown there is a satisfaction. The totally unfamiliar has no appeal. It seems to leave a sense of failure to make an adjustment. But when familiar elements are found in conjunction with unfamiliar ones there is a feeling that an adjustment has been made in the acquiring of new knowledge through knowledge already possessed.

Substitution or Concession to Reality.

This anthropomorphic conduct on the part of animals connects itself in a very interesting way with the child's attitude to the heroic and tragic in life. The question of the adult's liking for tragedy in art and literature is, from the point of view of psychology, a disputed one. In the tragedies depicted on the stage some combination of circumstances, usually called a plot, results in the death of human beings. In the children's stories there is found a plot. But as we have seen the killing of human beings particularly children, is a rare occurrence, while the killing of animals is quite frequent. This striking contrast

between child and adult literature should be emphasized. On the child's stage little blood-shed takes place if by the term "blood" we mean human blood.

We noted that this reluctance to sacrifice human characters persists throughout all the grades. The tendency to introduce a Deus ex Machina is very noticeable in the earlier grades. For example, the woodchopper is the Deus ex Machina of the Red Riding Hood story. In the later grades this desire to have things end well is gratified without such an outrage on reality. This "all's well that ends well" attitude is characteristic of the primitive viewpoint. A Deus ex machina saves Isaac from his father's knife. The attitude persists in the "live happy ever afterwards" ending of many modern novels. The story then frequently brings its human heroes through many hardships and often to the point of apparent death, and then either by having a miracle worked or in some natural way sees that everything ends satisfactorily.

But as has also been seen the story is not so considerate of the animal characters. The child appears to shed no tears over the ruthless carnage of animals in his stories. It is true he rejoices when the little pig outwits the wolf. But this merely represents joy at the victory of the hero. No particular horror seems to be expressed at the death of the other two pigs. Can this tendency be accounted for? Again we can trace a similar tendency in primitive races. The primitive sacrificed animals to his gods. It is true he also sacrificed human beings and sometimes his own children. But the tendency to make the animal take the place of the child appears very strongly in the literature and practices of primitive peoples. The Hebrew story of Abraham and Isaac which has already been mentioned is a well known

illustration. The ram is made to take the place of Isaac.

Where sacrifice seems necessary, therefore, the primitive mind whether that of the savage or of the child evidently finds in the animal a convenient substitute for something which it is more reluctant to sacrifice.

One frequent occurrence in the story then is the human characters undergoing many trials but eventually coming through them all safely while another frequent occurrence is the death of animal characters. From these facts two questions arise, viz. (1) Why should the child in his stories bring his human characters through trials. (2) Why should he consent to putting to death his animal characters. As an attempt to answer these questions it may be suggested that there seems to be in the mind of the child, as in that of the savage, a dim consciousness of struggle with certain elements in environment. It is possible that the fact of hostility and cruelty comes to be known to even the child mind. The child soon learns that bears, wolves, etc. are sometimes fierce. Naturally this is reflected in the literature preferred by the child as the adult's consciousness of struggle, victory, defeat, tragedy, etc. is reflected in his literature. At the same time the child mind revolts from the thought of other children being put to death. It may be suggested then that the trials of some of the human characters in the story, and the death of some of the animal characters are concessions which the child in his literature makes to reality. In the adventure, heroism and struggle of all forms in the story, there is reflected the child's own determination to struggle against what he regards as hostile. Yet he apparently feels that he cannot get everything as he would like it but that at times compromises must

be made. The child at the age in which animal characters play a part in his story can conveniently use these characters as victims. The older child whose stories deal, for the most part, with human characters while not able to make victims of the animals is still reluctant to sacrifice human beings. He makes his concession to reality by causing his characters to "endure hardness" and satisfies his own desires by bringing them safely through.

It may be asked, however, why the child should show partiality to human rather than animal characters. Dr. Ernest Jones says that the child's attitude toward the heroic is ego-centric, i.e. he identifies himself with his heroes. Dr. Jones was evidently thinking of only human and not of animal heroes. In spite of the fact that the animals are frequently anthropomorphised it is doubtful if there is much identification between the child and the animal hero. If then it is only the human hero in whom the child sees himself it would be reasonable to conclude that his disinclination to sacrifice any character is in direct proportion to his identification with that character. The savage has no scruples about killing enemies or captives. But his identification with the members of his own tribe or clan may be such that their sufferings become his sufferings. The child is likely to identify himself to a much greater extent with other children than with adults. Consequently he is not in the habit of introducing a Deus ex Machina to save the adult. In the Red Riding Hood story no such pains are taken to rescue the grandmother as to rescue the heroine herself.

Resort to Imaginary World, or Pleasure-Pain Principle versus
Reality Principle.

From what has been said regarding the child's concession to reality it should not be inferred that the child always treats

the real world by making concessions to it. In our analysis we saw how a multitude of stories illustrate the well known fact that the child in his literature has a world of imaginary characters who often play a large part in his own life. Professor Kirkpatrick says that the child is both a realist and an idealist - at one time he seems conscious of the hard stern facts of reality while at another time he is living in fairy land. Our contention is that it is because of this consciousness of reality in its more disagreeable aspects and because of a desire to escape from it that he sometimes makes excursions to the fairy world. The story often affords a means of withdrawal from an environment which the child does not feel is sympathetic.

A glance at how the adult sometimes seeks to escape from an environment which has become disagreeable may serve to illustrate this. We have suggested that the adult may by means of his art and of his religion seek to escape from the hard reality of the world which he knows. The human mind in endeavouring to escape from the real world repeatedly creates some utopia or other "land flowing with milk and honey". When in reality the sky is clouded and the fountains are almost dried man frequently allows his art or his religion to carry him away from reality and says:

"I am living on the mountain
Underneath a cloudless sky,
I am feasting at the fountain
That never shall go dry."

The fairy world elements in the story, therefore, seem to be to the child what art and religion are to the adult, viz. means of withdrawing from certain disagreeable features in the world of reality. In these stories the reality principle is subordinated to the pleasure principle.

Reality is subordinated to phantasy. H. Crichton Miller has an interesting chapter in *The New Psychology And The Teacher* on "reality and phantasy". In this chapter three kinds of phantasies are mentioned, viz. (1) the "compensatory phantasy, (2) the "curiosity phantasy", and (3) the "creative phantasy". We have already seen how the story illustrates a "curiosity phantasy" in that the anthropomorphic conduct of the animals represents an attempt on the child's part to satisfy curiosity. Does the story illustrate also a phantasy similar to these other two types?

By the compensatory phantasy is meant the tendency on the part of an individual to seek in an imaginary world some ^{he} compensation for certain wrongs and injustices which ~~the individual~~ believes exists in the real world. On the part of adults this tendency has been strong. In reality Dives may receive his "good things and likewise Lazarus evil things" but in a world created by religious imagination Lazarus is comforted while Dives is tormented. The presence of a phantasy of this type in many stories seems to be evident. One type of the story which portrays inter relations between the imaginary and real worlds has for its hero or heroine a boy or a girl who is being badly treated by those whose position gives them authority over him or her. The other characters by their haughtiness make life miserable for the hero or heroine. But the time comes when the tables turn. A fairy or some other-world character reverses the situation. A "cinder wench" becomes the envy of her step sisters. The sisters of Beauty who had previously despised her came to honour her as the bride of the prince.

Our theory then is that in this type of story the child is appealing to the imaginary world for compensation for wrongs

felt in the real world. The human characters the child knows in the world of reality are his parents, brothers, sisters, and play mates. Sometimes they seem to him arbitrary and tyrannical. Brothers, sisters, or play mates have things which he thinks he should have. Probably a play mate lives in a fine house, has fine clothes, plenty of toys, etc. Possibly such a play mate treats him in a cavalier manner. The child knows no power in the real world which can get him what he considers his rights. But the imaginary world provides him with a means of obtaining the compensation for which he longs.

But in addition to being conscious of injustice done by others the child is apparently sometimes conscious of his own limitations. In this sense of limitation we get the "creative phantasy". It may be understood to refer to a tendency on the part of the individual to believe that powers outside reality enable him to do things which, owing to the limitations imposed on him by the real world, he is unable to do. In a vague way the child seems to know something of human achievement. He wishes he could accomplish some feat. But he is often told that he is "good for nothing". He knows that he cannot even mend his broken toy. But in the imaginary world he finds compensation for his limitations in the real world. That this "creative phantasy" is illustrated in the story seems a safe assertion. In the story of Aladdin and the Wonderful Lamp, for example, Aladdin is a careless, useless boy and therefore in reality good for nothing. But by the aid of his lamp and ring, both procured from the imaginary world, he is able to construct a castle and do other wonderful things.

It may be argued, however, that it is to only pupils in the middle grades that the fairy story appeals and, therefore, the question may be asked whether children in the earlier and later grades can find any such magical means of escape from the real world. It is significant that it is in the earlier and later stories - the animal and hero stories - that the child seems to have such a recognition of the fact of reality that he feels compelled to make to it certain concessions. At the same time the child below the "fairy story age" finds certain ways of escaping in his imagination from the unpleasant in his environment. Frequently he finds escape by changing his environment. If in the real world bears are fierce, ^{he has} bears made to order who are "good bears - a little rough as the manner of bears is but for all that very good natured and hospitable". Also, as we saw, although the fairy disappears from the stories favoured in the older grades the imaginary world does not disappear. There is at work a "compensatory phantasy" which resorts to some power who can pluck from his throne the haughty king. Even where the laws of the universe are not tampered with some means is found of exalting "them of low degree". After Dick Whittington receives his marvellous fortune he is no longer the butt of the jests of the insolent cook. With still older children the story of a rail splitter becoming president is popular. The story of the poor boy or girl meeting with good fortune persists, through all children's literature. At the "fairy story age" it is the fairies who are responsible for the altered circumstances. At a later age the new situation may be created by the Deity, or by an angel; by a sudden stroke of good luck or by the worth of the hero himself.

Relation to the Child's Intelligence.

As has already been illustrated the reactions which any organism carries out in its strivings toward satisfaction indicate the degree of plasticity possessed by that organism. If then the child's preference for a certain type of story is a reaction which is prompted by a consciousness of need the question arises as to what is the degree of intelligence or plasticity possessed by the child which leads him to react in this way.

We saw that adult human intelligence may be on a perceptual, representative or conceptual level. The fact that the content of stories we have discussed is satisfying to the child for the reasons we have given undoubtedly indicates that his intelligence is on a level which enables him to have memories of the past and dreams of the future. In other words, he possesses memory and imagination both of which are characteristic manifestations of representative intelligence. Professor E.A. Kirkpatrick says that "representative intelligence..... serves as a means of satisfying psychical needs". Perhaps the word "aesthetic" or "ethical" would be better than "psychical". In so far as we know the animals do not experience to any extent these "psychical needs". Evidently they live, for the most part, in the present. The pleasures of reminiscence and of anticipation seem to be denied them. The reason for this is that either they do not possess representative intelligence or else it is not developed to any appreciable extent.

Granted then that the story preferences of the child indicate that his intelligence is as high as the representative

level do they indicate how that intelligence is functioning?

What we are most concerned with in the story is a certain attitude on the part of the child toward reality - toward time and space, and matter. What does this attitude indicate regarding the child's representative functions? It must be recognized that the representative centers cannot function independent of the individuals perceptual experiences. Proper functioning of the intellect on the representative level, therefore, partly depends on: (1) The richness and clarity of the individuals perceptual experiences. (2) The extent to which these experiences have become integrated.

(1) Poverty of Child's Perceptual Experience.

With regard to the first, the child's perceptual experiences are obviously limited and indistinct. This being so he may not know that his stories contradict reality for the reason that he does not know reality. The adult would deny that events are controlled by fairies or spirits because such a concept is contrary to science. But to the child and the primitive this may be science. It is well known that what one age considered as mythology a previous age considered as science. Mythology disappears as people come to understand the universe. For example, very primitive races have had a tendency to believe that the home of departed spirits was in some valley convenient to their own neighbourhood. Why did they believe this? Because that valley was unknown to them. They had no perceptual awareness of it. But when this valley had been explored the abode of the dead was conceived as farther away. Then, at a later date, when the science of geography, assisted by exploration, caused the world to be known the home of the departed came to be located still

farther away - in the bowels of the earth and above the sky. But as men have come to understand the earth through geology and the heavens through astronomy this belief also has been abandoned. None of these phases of belief contradicted reality as those holding them understood reality. The position of the child is, in this respect, analagous to that of primitive man. To the young child there may be nothing more remarkable about a carriage being made from a pumpkin than about its being made from wood. In either case he cannot do it and cannot understand how it is done. In other words it is beyond the child's perceptual experience. Eggleston in *The Use of the Story in Religious Education* says that to the child the feeding of the five thousand with five loaves and two fishes is no more miraculous than the baker bringing his family their bread. Therefore, when we speak about the child subordinating reality to phantasy we should remember that his experience of reality must come through percepts and that these percepts are often few in number and are, also vague and indistinct.

A question that is often raised is to what extent the child knows or feels that his stories are fancies. This question the foregoing discussion should ^{omit} in some measure ^{help} to answer. Often the child says "this did not really happen, we are only pretending". The child seems to be conscious that he is "pretending" when he tells a story the content of which contradicts some clear and definite perceptual experience which he has had. The same of course applies to the games which children play. For example, when the child makes mud pies he probably would say he is "pretending". He does not eat the pies. His perceptual experiences of both pies and mud have been fairly distinct. But it is very doubtful if the

same child knows he is "pretending" when he tells about rich presents being brought to children by the fairies or Santa Claus or some other imaginary characters.

(2) Experiences not integrated.

Dr. Ernest Jones in discussing the difference between children and adults says that one difference is the higher degree of integration in the adult. It is probable that the percepts of young children are what Nornworthy and Whitley in "Psychology of Childhood" calls an "undifferentiated mass of mental stuff", or what James calls a great blooming, buzzing confusion. Power of representation depends on the wealth of the associative processes and this in part depends on the integration with one another of the various perceptual experiences. Some of the stories of anthropomorphised animals illustrate this. The child has had perceptual experiences of both human and animal characters. Of these percepts he has memories. But the mass of "mental stuff" thus acquired has not become sufficiently well organised to enable him to say that certain reactions can be performed by only human beings. For example, a story like The Three Bears indicates a confusion of the memories of certain perceptual experiences. The child has had some percepts, however vague, of bears. Of a girl, chairs, tables, beds, soup, spoons, etc., he has had percepts still more numerous and more distinct. But these experiences have not become so well integrated that the child is certain that one group of reactions characterises bears while another group characterises human beings. We saw how in a fairy story like Cinderella elements from the real world are freely used by the imaginary characters. As we saw, the child begins with experiences which are only partially clarified. The process of integrating these

experiences is slow. Whatever memories children may have of pumpkins, carriages, horses, rats and mice it is necessary that a considerable amount of integration take place before they clearly understand that carriages are not made of pumpkins, that mice do not become horses, or rats become coachmen.

To what extent then reality can become subordinate to phantasy depends not only on the strength of the phantasy, or the yearning for the satisfaction of some need,- it depends also on how clear have been the experiences of reality and to what extent these experiences have become integrated. The child of ten may wish for a fortune, fine clothes, etc. as strongly as his brother of seven. But his experiences of time, space, and matter in the real world have become so well clarified and coordinated that he ceases to find satisfaction in contemplating the gratification of those wishes without any regard for natural law. His growing experiences of reality and the coordination of those experiences have forced the subjection of the pleasure - pain principle to the reality principle. But even among children in the middle grades the reality principle has not become sufficiently dominant to prevent them getting satisfaction by imagining themselves a Dick Whittington getting a fortune for a cat. But gradually shades of the prison house of reality are closing on the child so that when he reaches high school age it is probable that he has largely brought his phantasies into subjection to a reality which is in many respects similar to that of the adult.

Therefore, as the developing child comes to better understand reality, i.e. as his experiences become clarified and organised his imaginary world recedes. His fairy land like the spirit world of primitive man goes farther and farther back. That

there is "no Santa Claus" may be just as clear to the child of twelve as it is clear to the child of five that he cannot eat his mud pies. By the gradual clarifying and integrating of experiences the imaginary world is conquered. Yet the experience of reality of the child in the senior grades and even of the average adult is very limited. The modern man's science may tell him what is "in the heavens above and in the earth beneath" so that he can no longer, consistently with his experiences, believe that these regions are reserved for the ghosts of the dead. Yet he has no experience of reality which contradicts his religious imagination when it tells him that perhaps there is an ideal sphere where a Dives is punished and a Lazarus is rewarded. To the child in the senior grades, as to the adult there may be a Power in the universe who brings "down the mighty from their seats" and exalts "them of low degree". Also, as the child grows to adulthood he frequently can at will transport himself to the imaginary world. The child in Grade VIII may enjoy The Pied Piper, but he knows he is "pretending". In stories of chivalry and romance the adolescent may experience pleasure similar to that experienced by the child of four as he plays with his mud pies. The adult may revel in Alice in Wonderland, Peter Pan or The Water Babies, but we cannot suggest that he is subjecting reality to phantasy. The individual then, whether child or adult, has a capacity for play, for make believe from which much of the aesthetic enjoyment of life is obtained. If as normal human adults we sometimes have sight of:

"That immortal sea
Which brought us hither
Can in a moment travel thither
And see the children sport upon the shore
And hear the mighty waters rolling evermore,

it is because of this capacity for play and not because reality is subordinated to phantasy.

